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from fragments of theories expressed in letters, prefaces, postscripts and what not) ; and the common characteristics of the Dickensians as Sensationalists. These characteristics are those of what the Dickensians themselves liked to call the "dramatic novel": an inordinate use of surprise, coincidence, and fortuitous retribution, and the repudiation of the dissection of character and analysis of motives as part of the novelist's function. In these qualities all three men, and especially Reade, are in marked opposition to the type of novel represented in Victorian England by George Eliot and Anthony Trollope—the type that has had so much influence upon the fiction of our own day while the sensational novel is an altogether outworn influence. The stages of the decline of this sort of fiction (its influence is obvious not only to the critic but to the author himself in the earliest of Mr. Hardy's books) is an interesting subject upon which Dr. Phillips does not enter. To have pursued it further than he does would have led him altogether beyond the domain of literature proper into the "sad, obscure, sequestered place" where dwell the dime novels and penny dreadfuls.

This is but a brief indication of the abundant interest in this study. Dr. Phillips exhibits remarkable "control" of his material and has been able to fortify his conclusions by generous and apt quotations from a multitude of novels. The lack of any index and of exact references to many of his citations, and the frequent carelessnesses in the printing are regrettable.

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A NOTE ON SHELLEY AND PEACOCK

When Professor Spencer Baynes, writing for the *Edinburgh Review* in 1871, applauded Shelley's invention of the word *marmoreal* in *The Revolt of Islam* (1818), I, 302-304, where Shelley describes how "the Woman"

unveiled her bosom, and the green
And glancing shadows of the sea did play
O'er its marmoreal depth

he lacked the evidence, furnished by the *NED.*, that the word had been used previously by Landor, in *Gebir* (1798) IV, 43-44, describing how

Love's column rose

Marmoreal

Those who recall Hogg's description of Shelley's rapturous absorption in *Gebir* when at Oxford, will have little difficulty in deciding that Shelley probably derived the word from that source. It is not my purpose to dispute the fact that Shelley probably first encountered the poetic adjective in *Gebir*; but to suggest that its use by another author, Peacock, in his *Rhododaphne* (1818) I, 156-159, raises a minor Shelley problem. Peacock writes:

Long ringlets
 fell in many a graceful fold,
Streaming in curls of feathery lightness
Around her neck's marmoreal whiteness.

During the winter months of 1817-18 which immediately preceded the appearance of both poems, *The Revolt of Islam* and *Rhododaphne*, in March, Shelley and Peacock were in close touch with each other. From an undated letter to Hogg, assigned by Mr. Ingpen to "Winter, 1817-18," we know that Shelley saw at least a part of *Rhododaphne* in ms., and the painstaking research of Mr. Forman unearthed for us, sixty years later, Shelley's enthusiastic review of the poem, an essay revealing in what high esteem "the Hermit of Marlow" held the achievement of his friend. Query: was it his second meeting with *marmoreal* in Peacock's ms. which prompted Shelley's use of the word in *The Revolt of Islam*?

My answer to this is, that though it is possible, it is improbable. *Laon and Cythna*, the earlier version of *The Revolt of Islam*, written during the Summer of 1817, was actually printed in the latter part of that year, but temporarily suppressed to permit Shelley to make certain changes in its text which Ollier insisted upon; and but for this delay in publication, would have anticipated the publication of *Rhododaphne* by three months, at least. It seems far more likely that Peacock had the word *marmoreal* from Shelley, who had finished the composition of *Laon and Cythna* three months before the author of *Rhododaphne* had finished his verse narrative.

On the other hand, a number of passages in other poems of Shelley are reminiscent of this or earlier works by Peacock. Take, for example, the famous bit of self-portraiture in the *Adonais*, 271-274:

Midst others of less note, came one frail form,
A phantom among men; companionless
As the last cloud of an expiring storm
Whose thunder is its knell

an obscure forerunner of which description is to be found in *Rhododaphne*, Canto VI in the picture of young Anthemion's fate:

Yet, from this hour, forlorn, bereft,
Companionless, where'er he turns,
Of all that love on earth is left
No trace but their cinereal urns.

Or for another parallel, one might select the lines from *Fiordispina*

(1820) conjectured to refer to the love Shelley vainly bore, in his youth, for his cousin Harriet Grove:

they grew together like two flowers
Upon one stem, which the same beams and showers
Lull or awaken in their purple prime,
Which the same hand will gather—the same clime
Shake with decay.

These would hardly have read just as they do but for Peacock's *Rhododaphne*, Canto VI:

We grew together, like twin flowers,
Whose opening buds the same deus cherish;
And one is reft, ere noon-tide hours,
Violently; one remains, to perish
By slow decay.

The pursuit lures one; but I forbear. The study of "influences" may easily become a snare and a delusion, becoming far-fetched or erroneous because it fails to take into account an unkennd common source in older writers, or in the electric air of the age itself in which these writers worked. But when reading Shelley's

Fear not the tyrants shall rule for ever,
Or the priests of the bloody faith;
They stand on the brink of that mighty river,
Whose waves they have tainted with death:
It is fed from the depths of a thousand dells,
Around them it foams, and rages, and swells,
And their swords and their sceptres I floating see,
Like wrecks in the surge of eternity.

Rosalind and Helen (1819), 894-901.

there will spring up the remembrance of Peacock's

Hark! the stream of ages raves:
Gifted eyes its course behold;
Down its all-absorbing waves
Mightiest chiefs and kings are rolled.
Every work of human pride,
Sapped by that eternal tide,
Shall the raging current sweep
Tow'rds oblivion's boundless deep.

Genius of the Thames (ed. 1810, pg. 53).

and such instances of the interaction of ideas between the two friends are neither to be viewed as plagiarism, imitation, or any sort of conscious appropriation. It was the natural result of a friendship begun before Shelley had published *Queen Mab* and ending only with his death—a friendship of immeasurable profit to the genius of both in that their tastes in literature were broadened, deepened, and enriched by a mutual readiness to receive criticism and suggestion; and without which it is as impossible to understand the evolution of Peacock from *The Genius of the Thames* to *Rhododaphne* as that of Shelley from the *Posthumous Fragments of Margaret Nicholson* to *Alastor*.

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